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ABSTRACT

This Utah state curriculum guide calls for one 7-8th grade course (0.5 unit) of visual arts education to fulfill the visual arts Component requirement of the core curriculum. Up to three visual arts courses may be taken at the 9-12th grades as fulfillment of the 1.5 core art units required. Core options include courses in ceramics, jewelry, general crafts, sculpture I, art history and criticism, photography I, architecture design, interior design, foundations II, painting I, printmaking, or commercial art I. The curriculum guide includes course descriptions and state standards/learning objectives for: (1) participant; (2) observer/listener; and (3) critic behaviors. (MM)

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SECONDARY
CORE CURRICULUM STANDARDS

UTAH STATE BOARD OF EDUCATION

Levels 7-12

VISUAL ARTS

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Utah State Office of Education
Curriculum Section
250 East 500 South
Salt Lake City, Utah 84111

INTRODUCTION

Action by the State Board of Education in January 1984 established a policy requiring the identification of specific core curriculum standards which must be completed by all students K-12 as a requisite for graduation from Utah's secondary schools. This action was followed by three years of extensive work involving all levels of the education family in the process of identifying, trial testing, and refining these core curriculum standards for Utah's schools.

The core curriculum represents those standards of learning that are essential for all students. They are the ideas, concepts, and skills that provide a foundation on which subsequent learning may be built.

The core should be taught with respect for differences in learning styles, learning rates, and individual capabilities without losing sight of the common goals. Although the core curriculum standards are intended to occupy a major part of the school program, they are not the total curriculum of a level or course.

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THE ELEMENTARY AND SECONDARY SCHOOL PROGRAM OF STUDIES AND HIGH SCHOOL GRADUATION REQUIREMENTS

STATEMENT OF PHILOSOPHY

The primary goal of education is the development of individuals who possess the knowledge, skills, and human characteristics neccesary to enable them to live meaningfully as individuals and as positive contributors to society. To achieve this ultimate goal, the individual must be provided experiences to develop skills in language and thinking; scientific understanding; mathematics; historical perception; aesthetic appreciation; social interaction; movement, fitness, and health; and career competencies.

ELEMENTARY EDUCATION

The elementary school reaches the greatest number of students for a longer period of time during the most formative years of the school experience. This unparalleled responsibility makes it imperative that each elementary school be provided with effective leadership, meaningful standards, a balanced curriculum, sufficient means, and competent staff.

SECONDARY EDUCATION

The secondary school should provide the opportunity for every student to have a challenging educational experience which will prepare him/her to pursue a fulfilling and productive role in society, which both transmits and enhances our culture. A comprehensive curriculum with enough flexibility to strengthen individual talents and interests must be available for all students.

R300-700. The Elementary and Secondary School Core Curriculum and High School Graduation Requirements.

R300-700-1. Definitions.

A. "Board" means the Utah State Board of Education.

B. "IEP" means individual education program.

C. "Special assignment teacher" means a teacher assigned to:

(1) alternative school settings with self-contained classrooms in which the teacher must teach several subjects;

(2) teach homebound students with the expectation that several subjects will be covered by the same teacher; or

(3) necessarily existent small or rural schools with limited faculty and enrollment in which teachers must teach more than three core subjects.

R300-700-2. Authority and Purpose.

A. This rule is authorized under Article X, Section 3, of the Utah State Constitution which vests general control and supervision of the public education system in the State Board of Education, Section 53A-1-402(1) (b), U.C.A. 1953, which directs the Board to make rules regarding competency levels, graduation requirements, curriculum, and instruction requirements, and Section 53A-1-401(3), U.C.A. 1953, which allows the Board to adopt rules in accordance with its responsibilities.

B. The purpose of this rule is to specify the minimum core curriculum for the public schools and high school graduation requirements.

R300-700-3. General Requirements - Course Standards.

The Board establishes minimum course description standards and objectives for each course in the required general core. Course descriptions for required and elective courses are developed cooperatively by local school districts and the Utah State Office of Education. The descriptions shall contain mastery criteria for the course and shall stress mastery of the criteria rather than completion of predetermined time allotments for subjects. Implementation and assessment procedures are the responsibility of local school districts.

R300-700-4. General Requirements - Teacher Qualifications.

Teachers may not be assigned to teach any course unless, for the subject area to which they are assigned, they hold a current Utah teaching certificate endorsed in the subject area, have completed an undergraduate or graduate major or minor in the subject area, have completed a Board approved inservice program, or have demonstrated competency in the subject area.

R300-700-5. General Requirements - Special Assignment Teachers.

A. Special assignment teachers must hold a Basic or Standard Certificate with endorsement(s) for the course(s) which they are assigned to teach. In addition, personnel must have completed at least nine quarter hours of state approved college or inservice course work in each of the subject areas in which they are assigned.

B. Special assignment teachers are temporarily authorized for the duration of their special assignment and do not receive a permanent endorsement for the subject area until they have completed the equivalent of a subject matter minor, at least 24 quarter hours of state approved college course work in the field, or have been

declared competent to teach the subject by the Utah State Office of Education Committee on Demonstrated Competency .

R300-700-6. General Requirements - Unit of Credit.

A. A unit of credit or fraction thereof shall be given upon satisfactory completion of a course or learning experience in compliance with state course standards. Students also may complete a course on a performance basis in which case assessment of mastery will be the responsibility of the local boards of education. Credit can be awarded only once for a specific required course with the same content during the secondary school experience.

B. Credit may be earned in any of the following ways:
   (1) successful completion of a course;
   (2) demonstrated proficiency, via pre-assessment;
   (3) demonstrated mastery of approved courses outside of the school day or year;
   (4) concurrent enrollment in approved post-secondary training institutions;
   (5) demonstrated mastery of approved correspondence or extension courses; or
   (6) upon application, demonstrated mastery in special experimental programs.

R300-700-7. General Requirements - Instructional Time.

School districts shall organize flexible time blocks for instruction which accommodate outcome-based curriculum. To help the Board keep apprised of instructional time variations, districts shall submit their instructional time schedule to the Utah State Office of Education for approval.

R300-700-8. General Requirements - Student Education Plan.

A student education plan is cooperatively developed by the student, the student's parents, and designated school personnel. This plan is guided by general requirements and individual student interests and goals. It is formally reviewed, at least, at the beginning of grade one, at the end of grades three and six, and annually thereafter. Each student's high school plan shall identify an area of concentration, which may be as many as four to five units, in a cluster related to the student's post-secondary goal.

R300-700-9. General Requirements - Diploma.

In Utah's public schools, a high school diploma is granted to a student who has met Board curriculum requirements and any additional requirements of the local school district.

R300-700-10. Requirements for Elementary Education.

A. The Board shall establish standards for elementary education which include the identification of a general core curriculum. Implementation and formal assessment of student mastery of the general core curriculum are the responsibilities of the local boards of education. At a minimum, formal assessment shall occur during or at the completion of the primary grades, grade three, and again during or at the completion of the intermediate grades, grade six. Informal assessment should occur on a frequent ongoing basis to ensure continual student progress. Provision for remediation for all students who do not achieve mastery is required.

B. Required Elementary Core Curriculum:

REQUIRED ELEMENTARY CORE CURRICULUM GRADES K-6	
GENERAL CORE Language Arts Reading Writing Speaking Listening Mathematics Science Social Studies Introductory Citizenship Principles and Practices The Arts Responsible Healthy Lifestyles Information Technology	**OPTIONS** Foreign Language

C. All handicapped students are required to demonstrate mastery of the core curriculum. If a student's handicapping condition precludes the successful demonstration of mastery, the IEP team, on a case by case basis, may exempt the student or modify the mastery demonstration to accommodate the student's handicap.

R300-700-11. Middle and High School Requirements.

A. The Board provides general direction and standards in secondary education. Students in grades seven and eight must earn a minimum of 12 units of credit. Students in grades nine through twelve must earn a minimum of 24 units of credit. Districts may required additional units of credit. Formal assessment of student mastery of the general core courses shall occur as a minimum during or at the completion of grades eight, ten, and twelve. Implementation and assessment of student mastery of the core courses are the responsibility of the local board.

B. Middle Education Core Curriculum:

GENERAL CORE - 10.5 Units PLUS REQUIRED ELECTIVES - 1.5

SUBJECT AREAS	REQUIREMENTS
Language Arts	2.0 Local District Option
Mathematics	2.0
Science	1.5
Social Studies	1.5
The Arts	1.0
Responsible Healthy Lifestyles	1.5
Information Technology	Credit Optional
Applied Technology Education	1.0

C. High School Core Curriculum:
(1) Required credits.

HIGH SCHOOL CORE CURRICULUM
GRADES 9-12 -- 24 UNITS OF CREDIT REQUIRED

GENERAL CORE - 14.5 Units PLUS REQUIRED ELECTIVES - 9.5

SUBJECT AREAS	REQUIREMENTS
Language Arts	3.0
Mathematics	2.0
Science	2.5
1 Biological	
1 Physical	
Social Studies	3.0
The Arts	1.5
Responsible Healthy Lifestyles	2.0
Information Technology	Credit Optional
Applied Technology Education	1.0
Selected Electives	9.5

(2) Any state-approved applied technology course, or the applied technology core course fulfills the applied technology education requirement.

(3) Selected electives units of credit provide a means for specialization related to student interest and post-secondary goals.

(a) College Entry Cluster:

Foreign Language	2.0 units of credit
Mathematics	1.0 unit of credit
Science	1.0 unit of credit
Electives	4.5 units of credit

(b) Applied Technology job Entry Clusters:
(Select one)

Technical Emphasis	4.0 units of credit
Applied Technology Emphasis	5.0 units of credit
Computer Science	.5 unit of credit

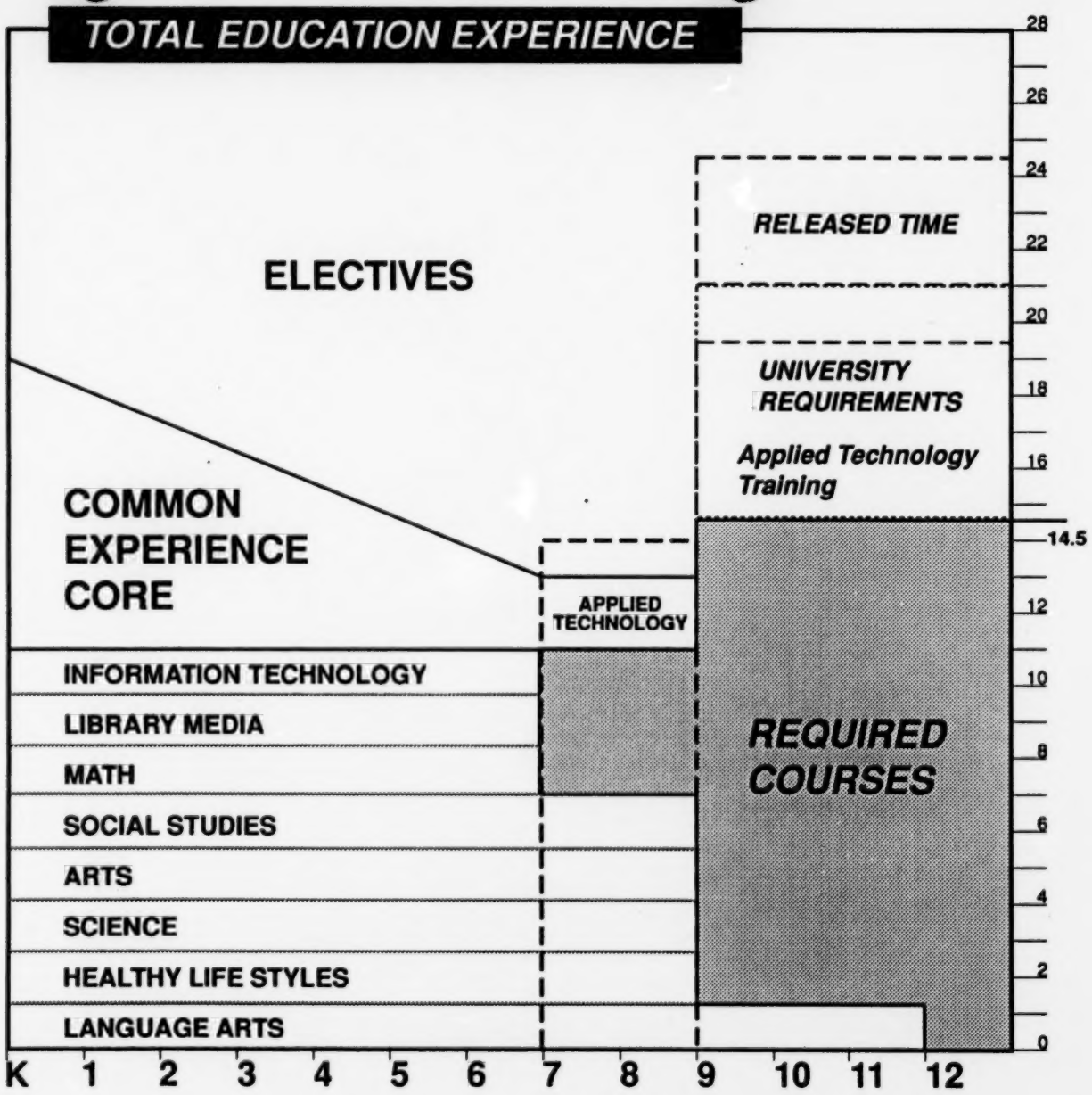
(c) Electives: 4.0 - 5.0 units of credit

D. Information Technology standards in the middle education and high school core curriculum may be taught either by integrating them into other areas of the curriculum or in a specific class. Integration requires the district to submit a plan detailing at what level and in which class each standard will be taught. Districts establishing a specific class may offer .5 unit of credit.

E. All handicapped students are required to demonstrate mastery of the courses in the middle education and high school general core. If a student's handicapping condition precludes the successful demonstration of mastery, the IEP team, on a case by case basis, may exempt the student or modify the mastery demonstration to accommodate the student's handicap.

KEY: Curricula
1989

Art X Sec. 3
53A-1-402(1)(b)
53A-1-401(3)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UNIVERSITY REQUIREMENTS
Applied Technology Training
COMMON EXPERIENCE CORE
APPLIED TECHNOLOGY
REQUIRED COURSES
INFORMATION TECHNOLOGY
LIBRARY MEDIA
MATH
SOCIAL STUDIES
ARTS
SCIENCE
HEALTHY LIFE STYLES
LANGUAGE ARTS
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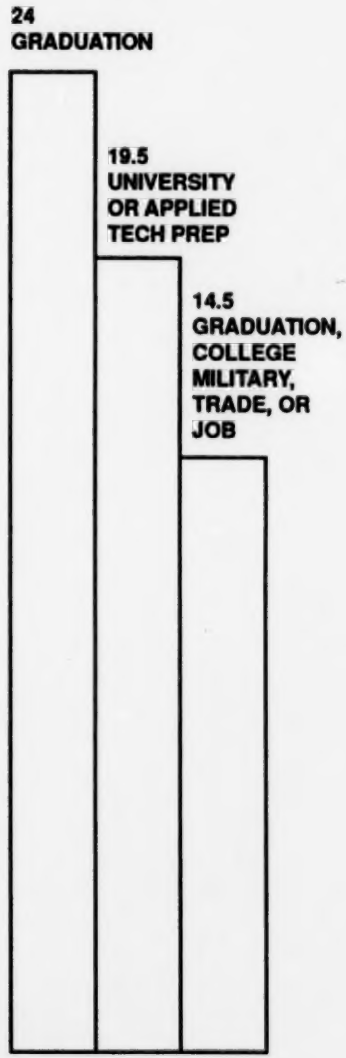
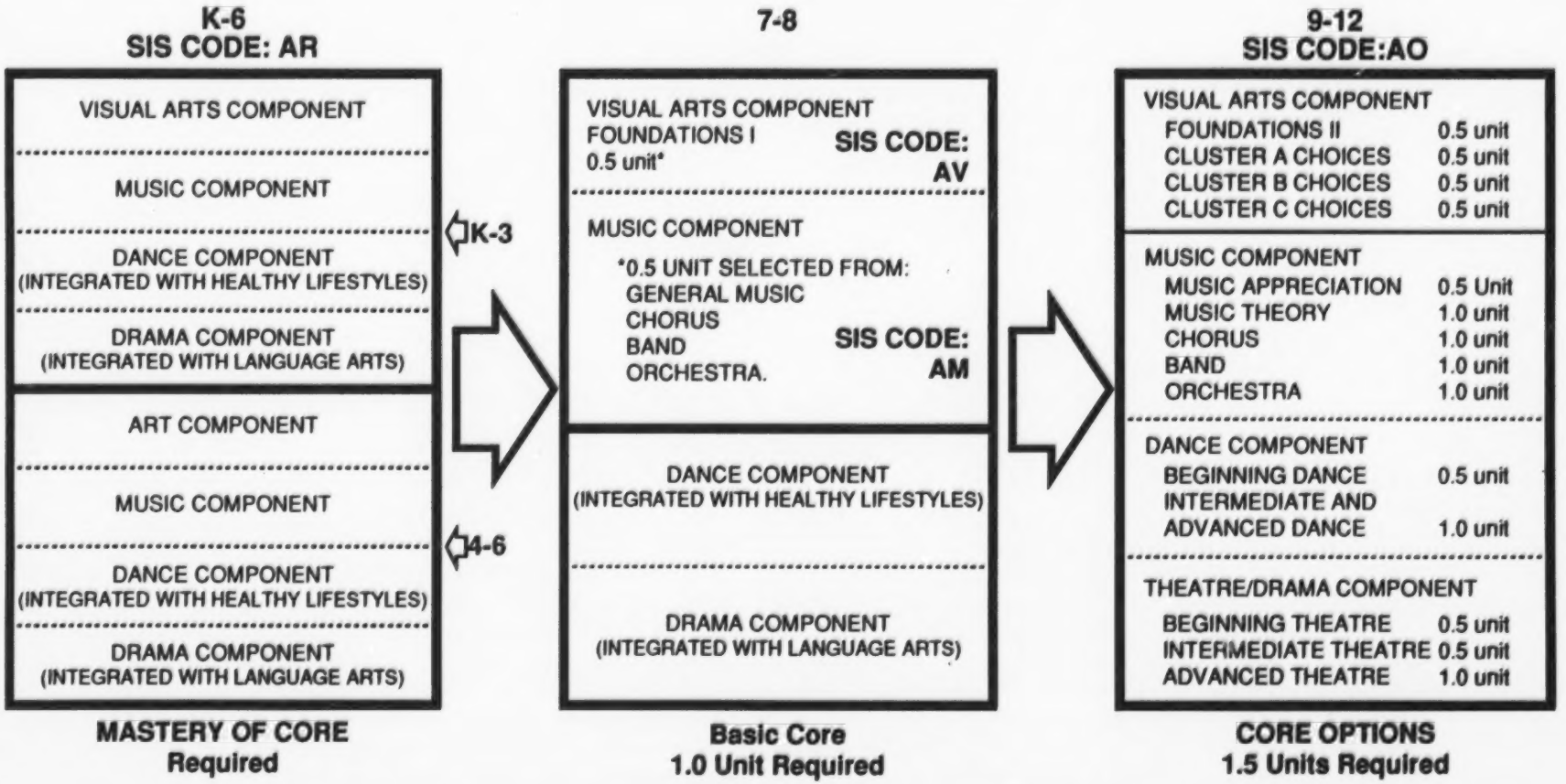

24
GRADUATION
19.5
UNIVERSITY
OR APPLIED
TECH PREP
14.5
GRADUATION,
COLLEGE
MILITARY,
TRADE, OR
JOB

VISUAL ARTS COMPONENT

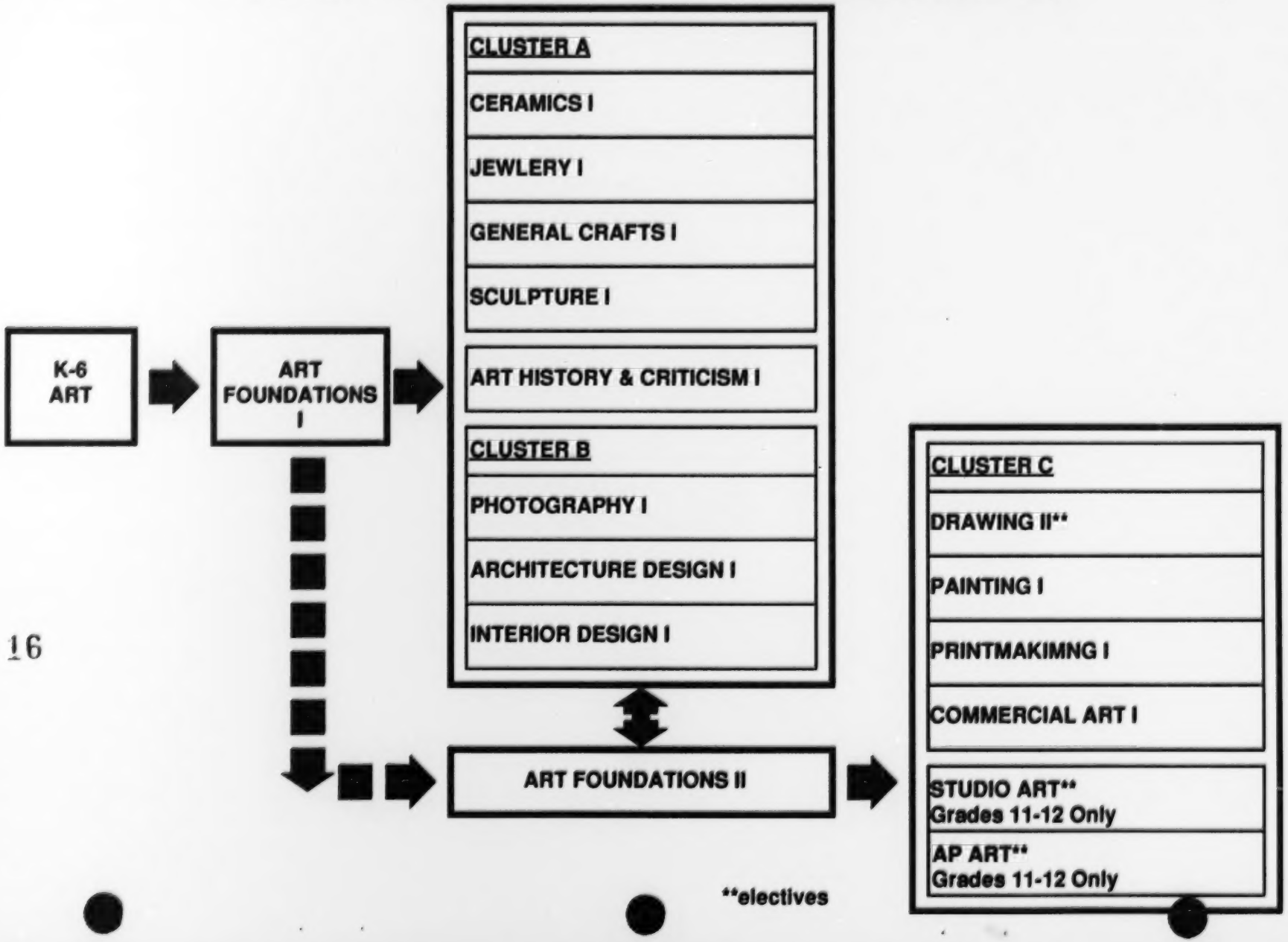
We are essentially visual beings who learn more by sight than by any other means. For this reason, art education is profoundly basic to both general education and implied education. It is difficult to imagine an activity or even a thought that does not involve perception and imagery. In addition to our preparations for life, visual arts have a significant influence on our culture and family life via such things as advertising, industrial design, packaging, architecture, and clothing design.

ARTS COURSE CHART



*In the case of a student who has an S.E.P. which indicates the intent to specialize in art or music, the district may approve, on an individual basis, either art or music courses to fulfill the seventh and eighth grades arts requirement.

K-12 ART COURSES AND PREREQUISITES



VISUAL ARTS COMPONENT LEVEL 7-8

COURSE TITLE	UNITS OF CREDIT	PREREQUISITE
Foundations I (Revised)	.5	Mastery of K-6 Core Objectives

VA FOUND I

SIS COURSE NUMBER: 1100
SIS CODE: AV

COURSE DESCRIPTION

This course is an extension of the elementary core with emphasis on understanding works of art, color and design theory, and developing basic skills in drawing. It is a PREREQUISITE to all other art classes and can only be skipped by the student who is able to demonstrate the required competencies. Mastery of the core is required, but the objectives do not constitute a complete course.

Illustrated sample lesson plans are available to teachers. They are provided in a recommended sequence of concrete to abstract objectives. The sample lesson plan contains information on aesthetics, art criticism, and art history along with exercises that relate the objective to "every-day life." Art prints are recommended as instructional tools and essential art terms are identified.

CORE STANDARDS OF THE COURSE

STANDARD 1100-01	**The students will develop skills vital to making art by composing pictures and rendering structure, value, scale, shapes, gesture, texture, depth, and color in a picture. (Participant)**

OBJECTIVES

1100-0101. Begin a drawing using simple shapes or gestural line for "blocking in."

1100-0102. Render the scale and proportion of objects; i.e, one object to another or parts to a whole.

1111-0103. Create a more effective use of space by cropping (extending objects beyond the picture plane).

1100-0104. Render variations of lightness and darkness in a drawing.

1100-0105. Use structural lines to define changes in planes or surfaces; i.e., corners, edges, wrinkles, or folds.

1100-0106. Use lines, dots, and shapes to create the illusion of texture.

1100-0107. Create the illusion of depth by using the following:

a. Overlapping
b. Size
c. Placement
d. Contrast
e. Detail

1100-0108. Use linear perspective to create the illusion of depth.

1100-0109. Render an object in the path of light with a light side, a shadow side, and a cast shadow.

STANDARD 1100-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by describing the use of repetition and emphasis in works of art, by telling how elements are used to create unity, and by relating colors in a composition. (Observer/Listener)**

OBJECTIVES

1100-0201. Explain how repetition and overlapping can unify a composition.

1100-0202. Demonstrate an understanding of:

a. Color organization (color wheels).
b. Color schemes.
c. Tints, shades, and tones.
d. Warm and cool colors.

1100-0203. Create harmonious color relationships for specific effects; i.e., happy, dignified, peaceful, chaotic, and tragic.

1100-0204. Use contrast to create emphasis (focal point) in a composition.

STANDARD 1100-03	**The students will study events leading to the development of the modern era of art history and develop skills vital to analyzing and evaluating works of art. (Critic)**

OBJECTIVES

1100-0301. Identify three events that led to the development of the modern era of art history. This may include a global understanding of four major periods in art history; i.e., Ancient, Middle Ages, Renaissance, and Modern.

1100-0302. Develop skills necessary to critique works of art by:

a. Describing what you see and how elements such as line, shape, color, and texture are used.

b. Explaining how principles such as emphasis, repetition, and contrast affect composition.

c. Interpreting the feelings, mood, or idea communicated in the work.

d. Explaining why a work is considered a success, according to what you have learned in art.

VISUAL ARTS COMPONENT LEVEL 8-12

COURSE TITLE	UNITS OF CREDIT	PREREQUISITE
Ceramics I (Core Otion)	.5	Foundations 1

VA CERAMIC 1

SIS COURSE NUMBER: 1110
SIS CODE: AO

COURSE DESCRIPTION

Basic procedures and processes unique to ceramics will be introduced, and skills in forming clay will be one of the outcomes of the course. Developing the ability to make judgments about the aesthetic quality of ceramic forms and mastery of the core concepts will be required. Higher level thinking skills, divergent production, and art criticism should be built into every lesson taught.

CORE STANDARDS OF THE COURSE

STANDARD 1110-01	**The students will develop skills vital to making art by demonstrating proper procedures for forming, drying, decorating, and preparing clay. (Participant)**

OBJECTIVES

1110-0101. Knead ceramic clay so that it has an even consistency without air bubbles and with a correct moisture content.

1110-0102. Join clay parts by such methods as adding water, using slip, or scoring surfaces.

1110-0103. Form ceramic clay by:

a. Pinch method.
b. Slab method.
c. Coil method.

1110-0104. Dry clay objects slowly and evenly.

1110-0105. Decorate a clay surface by:

a. Applying a glaze.
b. Creating textural effects and patterns.

1110-0106. Recycle unfired clay.

1110-0107. Create forms which have unity and continuity from any view.

1110-0107. Create forms which have unity and continuity from any view.

STANDARD 1110-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by describing ways in which artists use elements and principles of composition aesthetically, by creating pleasing relationships between function and form and positive and negative space, and by using a ceramic vocabulary. (Observer/Listener)**

OBJECTIVES

1110-0201. Discuss the use of emphasis on three-dimensional objects.

1110-0202. Discuss ways in which unity is achieved in three-dimensional objects.

1110-0203. Discuss both the positive and negative space in decorating or creating a three-dimensional form.

1110-0204. Tell how artists create a pleasing relationship between the size and shape of objects with scale and proportion.

1110-0205. Discuss the relationship between function and form.

1110-0206. Tell how stains or glazes may be used harmoniously.

1110-0207. Tell how the elements of a form relate parts of a composition to each other; i.e, relationships between colors, textures, or shapes.

1110-0208. Identify the parts of a pot; i.e., base, foot, neck, lip, mouth, shoulder, body (belly).

1110-0209. Define basic ceramic terms:

stoneware	wedging	leather hard
porcelain	potter's wheel	slip
glossy glaze	dry foot	bat
bisque	earthenware	firing
scoring	matte glaze	ceramic clay
bone-dry	semi-matte glaze	kiln furniture
kiln	greenware	

1110-0210. List the steps involved in forming a clay object: (1) knead clay, (2) form clay, (3) dry clay, (4) bisque fire, (5) glaze or decorate, (6) glaze fire.

STANDARD 1110-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by describing how artists use repetition and balance in ceramics, and by identifying cultures and professions related to ceramics. (Critic)**

OBJECTIVES

1110-0301. Tell how potters use the principle of repetition when decorating a surface.

1110-0302. Tell how potter artists have created both formal and informal balance in their forms.

1110-0303. Describe ways in which decoration has enhanced a ceramic form.

1110-0304. Identify examples of pottery from the following cultures: Mediterranean, Oriental, European, and North and South American Indians.

1110-0305. Discuss the role of ceramics in today's culture; i.e., arts and crafts, science, and industry.

VISUAL ARTS COMPONENT LEVEL 8-12

COURSE TITLE	UNITS OF CREDIT	PREREQUISITE
Jewlery I (Core Otion)	.5	Foundations 1

V A J E W L R Y I

SIS COURSE NUMBER: 1120
SIS CODE: A0

COURSE DESCRIPTION

This course is intended to acquaint the student with jewelry design and criticism along with basic skills fundamental to soldering, cutting, piercing, filing, finishing, and decorating a variety of materials. Competencies for each of the core concepts will be assessed. Higher level thinking skills and art criticism should be built into every objective taught.

CORE STANDARDS OF THE COURSE

STANDARD 1120-01	**The students will develop skills vital to making art by creating a design for an article of jewelry, by selecting a method of construction, and by completing the steps required in fashioning jewelry. (Participant)**

OBJECTIVES

1120-0101. Create original designs in which unity and continuity are considered.

1120-0102. Determine the suitability of the materials selected for the design.

1120-0103. Determine the appropriateness of the form for the function of the design; e.g., sharp points are not appropriate for a ring, or an earring must not be too heavy.

1120-0104. Complete the rough finishing of a design.

1120-0105. Finish the design by polishing and buffing it with appropriate compounds or techniques.

1120-0106. Select one of the following areas of emphasis and create an article of jewelry:

a. Lost wax casting.

b. Sand casting, cuttle bone, or similar forms.

c. Wood jewelry.

d. Fabricated jewelry.

NOTE: For students who are mature enough to solder metals, jewelry may be fashioned from flat metals or wire of different gauges. Lapidary formed stones may be appropriate for use in cast or fabricated jewelry.

STANDARD 1120-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by telling how jewelry designers have used principles of art to enhance the aesthetic quality of their design and by describing the use of positive and negative space relationships in jewelry. (Observer/Listener)**

OBJECTIVE

1120-0201. Use visual examples and tell how jewelry designers:

a. Create a point of emphasis on a three-dimensional object.

b. Create a feeling of unity.

c. Use both positive and negative space in decorating forms.

d. Use scale and proportion to create pleasing relationships between parts of a form.

e. Relate the elements of a form to each other, i.e, the relationship between textures, colors, or shapes.

1120-0202. Define basic jewelry terms:

polish/buff	cast	funnel
flux	lost wax casting	cuttle bone
mold	centrifugal casting	chase
lapidary	sprue	solder

STANDARD 1120-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by discussing the use of repetition, balance, and decoration in jewelry design; and by identifying cultures famous for their fine jewelry. (Critic)**

OBJECTIVE

1120-0301. Tell how the principle of repetition is used by jewelers when decorating a surface.

1120-0302. Tell how jewelry designers create both formal and informal balance in a design.

1120-0303. Describe how decoration can enhance a form.

1120-0304. Explain the role of jewelers in today's culture; i.e., mass produced and handcrafted forms.

1120-0305. Identify the important role of jewelry in several specific cultures; i.e, Egyptian, Mayan, African, and English.

VISUAL ARTS COMPONENT LEVEL 8-12

COURSE TITLE	UNITS OF CREDIT	PREREQUISITE
General Crafts (Core Otion)	.5	Foundations 1

VA G CRAFTS

SIS COURSE NUMBER: 1130
SIS CODE: AO

COURSE DESCRIPTION

General crafts is an introductory course designed to expose the student to basic processes or techniques relating to wood design, leather design, floral and glass design, paper craft, metal design, tile murals, mosaics, puppets, and marionettes. Higher level thinking skills, divergent production, and art criticism should be built into every lesson.

CORE STANDARDS OF THE COURSE

STANDARD 1130-01	**The students will develop skills vital to making art by creating craft forms, and by following the steps required in each. (Participant)**

Choose two or more craft forms from the following and emphasize the use of a design concept on each project completed.

OBJECTIVES

1130-0101. Create a craft form from wood; i.e., plaques, containers, and signs.

a. Identify the limits of wood as a material, and how it affects its design potential.

b. Use the forming process appropriate for the objects selected.

c. Finish the wood by sanding, staining, or varnishing.

1130-0102. Create a craft form with fibers or fabrics.

Use the processes involved in one or more art forms:

stitchery	tie-dyeing	soft sculpture
weaving	applique	basketry
macrame	batik	

1130-0103. **Paper craft:**

Use processes such as cutting, folding, supporting, tearing, scoring, gluing, decorating (where appropriate), pasting, bending, or forming.

1130-0104. **Glass design:**

Use processes such as cutting, etching, joining, and staining.

1130-0105. **Mosaic:**

Use processes such as cutting and grouting.

1130-0106. **Tile Murals:**

Use processes such as wax resistent, painting, firing, and mounting.

1130-0107. **Mask Making:**

Use materials such as papier-mache, plastic, and latex.

1130-0108. **Metal Design:**

Use processes such as engraving, embossing, staining, and chasing.

STANDARD 1130-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by describing ways in which artists have used emphasis, unity, and proportion in their craft designs, by describing the role of space, function, and decoration in design, and by defining basic craft terms. (Observer/Listener)**

OBJECTIVES

1130-0201. Identify ways in which craftsmen create a point of emphasis on a three-dimensional object.

1130-0202. Point out ways in which craftsmen create a feeling of unity in a design.

1130-0203. Tell how artists use both positive and negative space in decorating or creating a three-dimensional form.

1130-0204. Describe how artists use scale and proportion in a design.

1130-0205. Identify ways in which craftsmen relate form and function in an object.

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1130-0206. Tell how texture or pattern is used to enhance a craft object.

1130-0207. Point out ways in which color is used effectively in a craft form.

1130-0208. Tell how craftsmen effectively relate the elements of their design; i.e., texture, shape, and color.

1130-0209. Define basic craft terms:

carve	macrame	scoring
additive	applique	hooking
subtractive	weaving	batik
sand casting	stitchery	etching (glass)
knotting	dyeing	soldering

STANDARD 1130-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by discussing ways in which craftsmen use principles of design, and by identifying cultures famous for their crafts. (Critic)**

OBJECTIVES

1130-0301. Analyze the effective use of both formal and informal balance in a craft design.

1130-0302. Look at a series of craft forms and determine whether or not decoration enhances each object.

1130-0303. Discuss the role and characteristics of crafts from the following cultures: Egyptian, African, Oriental, European, and North and South American.

1130-0304. Discuss the contributions of craft design and craftsmen in industry, art, and science.

VISUAL ARTS COMPONENT LEVEL 8-12

COURSE TITLE	UNITS OF CREDIT	PREREQUISITE
Sculpture I (Core Otion)	.5	Foundations 1

VA SCULPT I

SIS COURSE NUMBER: 1140
SIS CODE: AO

COURSE DESCRIPTION

A beginning course that introduces basic procedures in additive and subtractive methods for making sculpture. Student competencies in designing and creating sculptural forms will be assessed. Higher level thinking skills, divergent production, and art criticism should be built into every objective taught.

CORE STANDARDS OF THE COURSE

STANDARD 1140-01	**The students will develop skills vital to making art by creating sculptural forms, both additive and subtractive, and by following the appropriate steps in creating sculpture. (Participant)**

OBJECTIVES

1140-0101. Create sculpture by the additive method, preferably using ceramic clay.

a. Create an original design or marquette.

b. Construct an appropriate armature and/or base (if needed).

c. Create the sculptural form.

d. Enhance the surface by texturing, burnishing, etc.

e. After firing, select and apply an appropriate patina, stain, or paint to further enrich the surface of the sculpture (if clay is used).

1140-0102. Create sculpture by the subtractive method; i.e., using plaster with vermiculite or soapstone.

a. Create an original design or select an appropriate model.

b. Carve, scoop, cut, file, or chisel out the sculptured form.

c. Finish the surface by sanding, texturing, etc.

NOTE: Other sculptural choices might include welded or soldered "junk" sculpture and wood constructions; however, these could not be used as replacement for Objectives 1 and 2.

Additional materials for sculpture include stone (alabaster or sandstone), metal (cast or welded), papier-mache, wood, fabric, styrofoam, and polyurethane forms. One of these choices could be used as a replacement for Objective 1 or 2.

STANDARD 1140-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by telling how sculptors have used basic elements and color harmony in their designs, giving attention to special relationships in sculpture, and defining basic sculpture terms. (Observer/Listener)**

OBJECTIVE

1140-0201. Tell how sculptors have used emphasis in their work.

1140-0202. Point out examples of unity and continuity in pictures of famous sculpture.

1140-0203. Describe how a sculptor has used both positive and negative space in decorating or creating a three- dimensional form.

1140-0204. Tell how a sculptor used scale and proportion.

1140-0205 Point out ways in which a sculptor relates parts of a composition appropriately; i.e., with texture, line, and repetition.

1140-0206. Define the following terms:

stain	bone dry	patina
armature	welding	marquette
oil base clay	leather hard	vermiculite
water base clay	scoring	luting
bisque	glaze	

STANDARD 1140-03	**The students will develop skills for analyzing and evaluating works of art and studying the artists who produced them by naming three famous sculptors and identifying their work; by describing the role of repetition, surface enrichment, and balance in good sculpture design; and by discussing basic characteristics of sculpture from various cultures and applications of the sculptor's skills. (Critic)**

OBJECTIVES

1140-0301. Explain ways in which noted sculptors have used the principle of repetition.

1140-0302. Point out the use of both formal and informal balance in sculpture.

1140-0303. Explain how surface enrichment can enhance a form.

1140-0304. Identify the use of positive and negative space in sculpture.

1140-0305. Identify characteristics of sculpture from the following cultures: Mediterranean, Oriental, Egyptian, European, American, and African.

1140-0306. Identify professions which might use skills similar to the sculptor's.

1140-0307. Describe the historical importance of at least three famous sculptors representing one from the past and one from the present. For example:

Michelangelo	Baskin	Maillol
Rodin	Oldenburg	Brancusi
Moore	Lucchesi	Lipchitz
Polyclitus	Segal	Gabo
Bernini	Calder	Giacommetti

VISUAL ARTS COMPONENT LEVEL 8-12

COURSE TITLE	UNITS OF CREDIT	PREREQUISITE
Art History nd Criticism (Core Otion)	.5	Foundations 1

ART HIS/CRIT

SIS COURSE NUMBER: 1150
SIS CODE: AO

COURSE DESCRIPTION

In this non-technical look at the arts, the principal periods of art history, and the artists most closely associated with each are emphasized. The course will explore the styles and techniques of artists, the role of symbols in art, the use of elements and principles of design, and other such means for students to develop skills for looking at and talking about works of art in an educated manner. Competencies for each concept basic to this course will be assessed. Basic vocabulary, pronunciation keys, higher level thinking skills, and divergent production techniques should be built into every objective taught.

CORE STANDARDS OF THE COURSE

STANDARD 1150-01	**The students will develop skills vital to appreciating and discussing the role they may play in viewing art forms, distinguishing between the various art forms, and explaining ways in which people value art. (Participant)**

OBJECTIVES

1150-0101. Describe differences in the role of observer, participant, and critic as each relates to the visual arts.

1150-0102. Identify the relationship between natural objects, folk art (objects made by people untrained in art), popular art (magazines, billboards, movies), practical art (architecture, and interior design, etc.), and expressive art.

1150-0103. Describe how the following experiences affect how a person values art:

a. The setting in which art is viewed.
b. How a person has learned to "see."
c. How much is known about the elements and principles of design.
d. What is known about symbolism in art.
e. What the art work reminds one of.
f. How much is known about the history of the work.

STANDARD 1150-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by identifying ways in which elements of design have been used by artists and by describing techniques artists use to create moods or feelings in their work. (Observer/Listener)**

OBJECTIVES

1150-0201. Look at works of art and identify how the artist:

a. Used emphasis in the work.
b. Created movement through repetition.
c. Created movement through overlapping.
d. Created balance.
e. Used elements to give unity.
f. Created a mood or feeling with color.
g. Used all of the space effectively.
h. Maintained aesthetic proportions.
i. Created a balance between simplicity and detail.
j. Manipulated the feeling of "flatness" to achieve a certain purpose.

1150-0202. Classify sculpture under the headings "relief" and "in-the-round."

STANDARD 1150-03	**The students will develop skills for analyzing and evaluating works of art and studying the artists who produced them by using nontechnical methods to describe works of art to tell how they were created; by identifying themes, styles, symbols, and techniques used by artists; and by identifying common art terms and major periods of art history. (Critic)**

OBJECTIVES

1150-0301. Explain ways in which the environment influenced the design of buildings in major cultures around the world.

1150-0302. Distinguish between paintings, drawings, photographs, and prints of similar subjects (categorizing).

1150-0303. Explain how an artist's work is a form of nonverbal communication.

1150-0304. Describe differences among works of art by identifying subject matter, color usage, feelings or mood, and what is seen in the work; i.e., what is happening.

1150-0305. Identify similarities and differences in the style of various well-known artists.

1150-0306. Point out examples of experimentation, imagination, and creativity in works of art.

1150-0307. Point out examples of artists creating a mood or feeling by "keying" the color or value of objects in an art product.

1150-0308. Point out the use of themes in works of art and similarities and differences in the way the themes are treated.

1150-0309. Identify examples of symbolism used in art and describe logical interpretations of their usage.

1150-0310. Describe examples of stylized and representational works of art.

1150-0311. Tell how the function and the materials of a form influence its structure, shape, or appearance.

1150-0312. Describe examples of the five major uses of art:

a. Philosophy or religion.
b. Utility.
c. Documentation (historical use).
d. Ornamentation or decoration.
e. Self-expression.

1150-0313. Describe art forms in terms like realistic or abstract, geometric or organic, figural, natural, still life, cityscape, landscape, and nonobjective.

1150-0314. Identify special techniques used by artists in painting, sculpture, and printmaking; i.e., gouache, sgraffito, resist, and scumbling.

1150-0315. Participate in the process of looking at and talking about works of art and the cultures that produced them. This would include discussing the artist and his culture; the tools the artist used; the mood, feeling, or message of the work; the effects of elements and principles of design evident in the work; and the styles or techniques used.

1150-0316. Identify the cause and effect relationship of one period on another (or one culture on another); i.e., Neo-Classic on Impressionism, African art on Cubism.

1150-0317. Describe the characteristics of six major art periods and identify a major artist representing each.

VISUAL ARTS COMPONENT LEVEL 8-12

COURSE TITLE	UNITS OF CREDIT	PREREQUISITE
Photography I (Core Otion)	.5	Foundations 1

VA PHOTOG I

SIS COURSE NUMBER: 1160
SIS CODE: AO

COURSE DESCRIPTION

Instruction focuses on photography as another art form and basic procedures for operating a camera, developing film, and making prints and enlargements. Competencies for all the basic concepts, skills, and procedures relevant to the course will be assessed. Higher level thinking skills and art criticism should be built into every objective taught.

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CORE STANDARDS OF THE COURSE

STANDARD 1160-01	**The students will develop skills vital to taking and processing photographs by developing basic camera mastery and essential skills and theory for darkroom work. (Participant)**

OBJECTIVES

1160-0101. Explain the functions of the various parts of a camera: body, viewer, lens, shutter, aperture setting.

1160-0102. Explain how to use lens, aperture, adjustment, and shutter speed for the following situations:

a. To photograph subjects in various stages of action.

b. To control the depth of field.

c. To compensate for restricted light conditions; i.e., when fast action must be photographed under low-light conditions or when a shallow depth of field is required under extreme light conditions.

1160-0103. Explain the effect light has upon photographic film and paper.

1160-0104. Describe the sequence of chemicals through which photographic film and paper must be taken in the development process.

1160-0105. Describe ways to control areas where the light strikes photographic paper; e.g., by dodging, burning, and by the use of negatives, masks, and opaque objects.

1160-0106. Describe ways to control the chemical reaction of photographic paper through such processes as chemical dodging.

1160-0107. Explain the appropriate use of natural and artificial light in photography.

1160-0108. Develop black and white film.

1160-0109. Make contact prints of the negatives on photographic paper.

1160-0110. Use the enlarger's film carrier, aperture setting, time, lens, and height adjustment to produce an enlargement of a negative.

1160-0111. Select appropriate paper according to the characteristics of the negative and the light source.

STANDARD 1160-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by describing well-designed photographs and defining basic terms. (Observer/Listener)**

OBJECTIVES

1160-0201. Describe how the point of emphasis (or focal point) in a photograph was created.

1160-0202. Point out how a photographer creates interesting negative spaces.

1160-0203. Point out how photographers create harmony or unity in a composition.

1160-0204. Tell how photographers create both formal and informal balance in a design.

1160-0205. Tell how a photographer groups the elements of a design to make it more interesting.

1160-0206. Point out how a photographer manipulates contrast in a negative to create moods or feelings in a photograph.

1160-0207. Point out how a photographer creates a pleasing relationship between the size and shapes of objects in a photograph.

1160-0208. Tell how cropping is used to improve the composition of a photograph.

1160-0209. Describe how a photographer manipulates depth by controlling depth of field, focus, and contrast.

1160-0210. Define the following photographic terms:

aperture	fixer	burning
lens	hypo clear	f/stop
chemical dodging	shutter speed	hypo
masking	cropping	wetting agent
depth of field	light dodging	silver salts
developer		

STANDARD 1160-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by discussing photography from the view of an art critic, by identifying related careers, and by identifying well-known photographers. (Critic)**

OBJECTIVES

1160-0301. Analyze ways in which photographers use various elements to relate parts of a composition to each other; e.g., by overlapping parts or repeating a color or texture.

1160-0302. Describe ways in which a photographer might use repetition to lead the eye in a predetermined direction, creating illusions of rhythm and movement.

1160-0303. Identify ways in which a photographer creates pattern to attract attention or provide areas of interest to make a better composition.

1160-0304. Tell how photographers use overlapping in a picture to improve their composition.

1160-0305. Discuss the role of photography in business, industry, and art.

1160-0306. Compare the work of two famous photographers such as Ansel Adams, Mathew Brady, W. Eugene Smith, Edward Steichen, Margaret Bourke White, Irving Pen, and Henri Cartier-Bresson.

VISUAL ARTS COMPONENT LEVEL 9-12

COURSE TITLE	UNIT OF CREDIT	PREREQUISITE
Architecture Design (Core Option)	.5	Foundations I

VA ARCH DES

SIS COURSE NUMBER: 1170
SIS CODE: AO

COURSE DESCRIPTION

Architecture Design is a course on the "built" environment--how buildings are designed and the influence of architecture on our culture and lifestyle. Higher level thinking skills and art criticism should be built into every lesson taught. Core skills and competencies will be assessed.

CORE STANDARDS OF THE COURSE

STANDARD 1170-01	**The students will develop skills vital to making art by demonstrating the proper use and care of architectural tools. (Participant)**

OBJECTIVES

1170-0101. Experiment with basic drafting tools and techniques.

1170-0102. Use drafting tools to draw a simple floor plan.

1170-0103. Describe the need for drawing precision and neatness in architecture.

STANDARD 1170-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by describing ways which architects use elements and principles of design in buildings. (Observer/Listener)**

OBJECTIVES

1170-0201. Describe how architects have related the various parts of a building to each other and to the whole design.

1170-0202. Tell how architects emphasize one aspect of a building by making it contrast in some way with the rest of the design.

1170-0203. Tell how the human body might be used as a proportional model for architectural design.

1170-0204. Tell how the golden mean might be used in arranging parts of a building aesthetically.

1170-0205. Describe a variety of ways architects group the elements of a building to add more variety to the design.

1170-0206. Describe how color may be used to decorate a building, lead the eye of the viewer, and create a mood or feeling.

1170-0207. Describe examples of how architects relate elements of design to give a feeling of order to a building.

1170-0208. Show examples of buildings in which architects have altered the "normal" relationships between negative and positive space to provide a dramatic effect.

1170-0209. Tell how color, texture, value, and spatial relationships apply to building designs.

1170-0210. Describe examples of symbolism used in architectural design.

1170-0211. Identify the role of columns, beams, arches, domes, and the use of concrete and steel in the structure of a building.

1170-0212. Identify the following parts of a blueprint:

elevations	plumbing	windows and doors
floor plan	lighting	closets
footings	cabinets	structural framing

STANDARD 1170-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by discussing historical periods, styles, and the effects of symbolism, environment, and design principles on buildings and by identifying architects and cultures noted for their beautiful buildings. (Critic)**

OBJECTIVES

1170-0301. Compare ways in which both formal and informal balance are used by architects as they design buildings.

1170-0302. Analyze the use of repetition in color, line, shape, and texture in creating the feeling of pattern or movement in various architectural designs.

1170-0303. Explain ways in which the environment influenced the design of prominent buildings in the community, nearby cities, or in other cultures.

1170-0304. Describe how the design of buildings is influenced by the function they have to serve.

1170-0305. Point out how parts of buildings are based on forms such as the cone, cube, cylinder, sphere, and pyramid.

1170-0306. Describe three architectural styles important to art history and identify one of the styles found in the community.

1170-0307. Describe how architects sometimes design buildings in unique ways; e.g., to conserve energy, serve the handicapped, and to conform to an unusual site.

1170-0308. Point out how specialized shapes contribute to the function and atmosphere of a building; e.g., triangles employed to provide strength and stability; tall, narrow interiors used to inspire awe and reverence; and round walls used to reduce tension.

1170-0309. Point out how the styles of buildings might be identified by their roof design.

1170-0310. Name the three basic kinds of modern architectural design, along with one prominent architect, and the kind of building he/she designed. For example: (See chart next page)

TYPE	ARCHITECT	BUILDINGS
Mechanical	Mies Van Der Rohe	Lever Brothers Building, Illinois Institute of Technology
	Walter Gropius	Bauhaus in Germany
	Philip Johnson	A.T. & T. Building, New York City
Sculptural	Le Corbusier	Notre Dame Du Haute at Ronchamp, Villa Savoye at Poissy
	Eero Saarinen	Dulles Airport Gateway Arch, St. Louis
	Paul Rudolph	Yale University Art and Architecture Bldg.
Organic	Frank Lloyd Wright	Robi House, Falling Waters Taliesen West, and Guggenheim Museum
	Antonio Gaudi	Casa Mila in Barcelona, Churches in Spain
	Green Brothers, Pasadena, California	Private homes

1170-0311. Discuss the influence architecture has had on the appearance of your community.

1170-0312. Compare the societal values that influence the design of buildings in two or more cultures; i.e., religion and the cathedral.

VISUAL ARTS COMPONENT LEVEL 9-12

COURSE TITLE	UNIT OF CREDIT	PREREQUISITE
Interior Design (Core Option)	.5	Foundations I

VA INT DES

SIS COURSE NUMBER: 1180
SIS CODE: AO

COURSE DESCRIPTION

Interior Design contains concepts and techniques basic to selecting and arranging objects, colors, and fabrics in a room in an aesthetic manner. Higher level thinking skills and art criticism should be built into the teaching process and student achievement will be assessed.

NOTE: ***The interior design course as outlined may fulfill .5 unit of visual arts or vocational education credit. Subject specific endorsement in art is required for art credit. A vocational education endorsement is required for satisfaction of the vocational education core requirement.**

CORE STANDARDS OF THE COURSE

STANDARD 1180-01	**The students will develop skills vital to making art by drawing rooms and furniture to scale and creating color schemes and texture boards. (Participant)**

OBJECTIVES

1180-0101. Draw a floor plan that has a practical location for rooms, lighting, closets, doors, windows, and appliances.

1180-0102. Draw basic furniture to scale and arrange it in a practical, aesthetic manner; e.g., having logical paths for movement from one room to another, designing conversation areas in appropriate places, and creating a feeling of unity.

1180-0103. Create a color scheme (room by room) for a home. Include colors for walls, floors, ceiling, and draperies.

1180-0104. Construct a texture board that includes textures one might use in a specific room for walls, floor, ceiling, and drapes.

STANDARD 1180-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by telling how elements and principles of design are used to enhance the beauty of a room and by describing the influence of scale, lighting, and pattern on the appearance of a room. (Observer/Listener)**

OBJECTIVES

1180-0201. Describe ways in which pattern provides surface enrichment or unifies a room.

1180-0202. Identify ways in which objects in a room relate to each other and increase the feeling of unity.

1180-0203. Tell how contrast can be used to create emphasis in a room.

1180-0204. Tell how decorators use the space in a room for specific purposes.

1180-0205. Explain why objects in a room must be scaled to the human figure.

1180-0206. Tell how texture may add variety and interest to a room.

1180-0207. Describe how harmony or unity is an essential ingredient in any well-designed room; e.g., harmony of color, fabrics, window decoration, and floor covering.

1180-0208. Identify when formal or informal balance is appropriate for a room and tell how each may be achieved.

1180-0209. Tell how changes in the properties of color (hue, value, and intensity) may affect moods or feelings.

1180-0210. Describe two effects that warm, cool, and neutralized colors may have on a room.

1180-0211. Tell how lighting affects visual comfort and mood in a room.

1180-0212. Describe ways in which vertical, horizontal, diagonal, and curved lines affect the feeling and mood of a room.

1180-0213. Tell how related, contrasting, and neutral color schemes affect the moods or feelings.

1180-0214. Tell how the principle of grouping may be used to arrange furniture in a room.

1180-0215. Define the following terms:

background color	wall covering
neutral colors	decorative design
frame, sash, sill	contrasting colors
structural design	interior designer
surface enrichment	decorating
related colors	curtains, drapes

STANDARD 1180-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by describing the essential requirements of a good floor plan and well-designed furniture and discussing the role of interior and furniture designers. (Critic)**

OBJECTIVES

1180-0301. Describe the essential requirements of a good floor plan. Discuss both good and bad features of plans found in magazines.

1180-0302. Tell how rhythm was achieved by repetition, gradation, transition, opposition, and radiation in an interior or picture of an interior. Examples should include both classical and contemporary designs.

1180-0303. Point out how well-designed furniture meets three criteria:

a. It serves a purpose.

b. It is attractive.

c. Structurally it reflects its purpose.

1180-0304. Identify four ways an interior designer may assist a client.

1180-0305. Compare three different kinds of interiors; e.g., (a) Seventeenth Century France, Colonial-American, and Modern American; or (b) Japanese, Indian (Asia), and Eighteenth Century English. Discuss the differences and similarities noted in the use of design principles in the styles of the three periods.

1180-0306. Identify at least three designers of furniture and describe the style of each. These might include:

Ludwig Mies Van Der Rohe	Daniel Marot
Hans Knoll	Marcel Breuer
Alvar Aalto	Robert Adam
Gebruden Thonet	Andrea Palladio
Thomas Chippendale	William Morris
Frank Lloyd Wright	George Hepplewhite
Charles Eames	Thomas Sheraton
Eero Saarinen	Duncan Phyfe
Hans Wegner	Gerrit Rietveld
Harry Bertoia	Kaare Klint

1180-0307. Select examples of furniture or furnished rooms. Write a supportive statement identifying their positive and negative qualities.

VISUAL ARTS COMPONENT LEVEL 9-12

COURSE TITLE	UNIT OF CREDIT	PREREQUISITE
Foundations II (Core Option)	.5	Foundations I

VAFOUND II

SIS COURSE NUMBER: 1190
SIS CODE: AO

COURSE DESCRIPTION

This is a continuation of Foundations I and a prerequisite to all of the "C" Cluster courses with further emphasis on drawing, color, and design concepts.

Basic vocabulary, aesthetics, higher level thinking skills, divergent production, and art criticism should be built into lesson plans for each objective.

CORE STANDARDS OF THE COURSE

STANDARD 1190-01	**The students will develop skills vital to making art by rendering perspective, form, texture, and foreshortening. (Participant)**

OBJECTIVES

1190-0101. Draw objects as variations of the basic forms (cone, cube, cylinder, sphere, and pyramid).

1190-0102. Use lines to make a drawing in which the surface appears warped and has the illusion of depth or space.

1190-0103. Use aerial perspective to create an illusion of depth:

a. Draw distant objects flatter and less detailed than objects in the foreground.

b. Render the color of distant objects grayer and (sometimes) bluer than foreground objects.

1190-0104. Use linear perspective to create an illusion of depth. (Review of Objective 12, Standard I in Foundations I.)

1190-0105. Create the illusion of form with a light source and areas of highlight, halftone, shadow edge, reflected light, and cast shadow.

1190-0106. Render the illusion of texture with dots, lines, shapes, and changes in value.

1190-0107. Render objects that appear foreshortened.

1190-0108. Demonstrate two or more strategies or ideas that might be used in "learning to see."

Examples:

Turning a drawing upside down to see it in a new way.

Drawing with the opposite hand.

Drawing the subject upside down.

Analyzing similarities and differences among objects.

Drawing subjects without looking at the paper.

Drawing small objects many times their natural size and in great detail.

Holding the drawing up to the mirror.

Drawing according to the directions of another person.

Drawing the negative space.

1190-0109. Demonstrate an ability to use at least two ways to begin a composition. For example:

a. Blocking in all of the main parts before adding details.

b. Creating mental grids and visual alignments to increase the accuracy of scale, proportion, and placement in a drawing.

c. Drawing quick gesture studies to define the attitude and position of a subject.

d. Using value to define volume and mass.

1190-0110. Create moods or feelings with color by:

a. Using pure color in areas of emphasis.

b. Altering the coolness or warmness of colors.

c. Making objects advance or recede through color.

STANDARD 1190-02	**The students will develop observation skills vital to to looking at and discussing aesthetic form by identifying ways in which artists create visual effects with color, create eye movement and unity in a picture, and organize positive and negative space to achieve balance. (Observer/Listener)**

OBJECTIVES

1190-0201. Discuss how artists use colors with varying effects:

a. The use of complements in works of art.

b. Alter the intensity of a color by mixing it with its complement or with gray.

c. Use color schemes adapted from the color wheel.

1190-0202. Tell how eye movement is created in an art print.

1190-0203. Tell how artists create unity in their art.

1190-0204. Describe how an artist alters positive and negative space.

1190-0205. Describe the use of formal and informal balance in works of art.

STANDARD 1190-03	**The students will develop skills for analyzing and evaluating works of art and studying the artists who produced them by describing how artists create moods or feelings with color and value and by recognizing the works of specific artists and the periods they represent. (Critic)**

OBJECTIVES

1190-0301. Tell how artists have created moods or feelings with color.

1190-0302. Identify works of art in which these concepts have been used.

a. The shadow of a color is darker and grayer than the color it falls on.

b. Opaque and translucent materials reflect color differently.

1190-0303. Indicate parts of a picture in which objects that contrast with their background have more optical weight than those which blend with their background.

1190-0304. Review the artists covered in Foundations I.

1190-0305. Identify an example of Egyptian painting and sculpture. Identify the works of Grunewald, Fragonard, Gericault, Daumier, Henry Moore, Vassarely, Magritte, Courbet, De Kooning, Warhol, Oldenburg, and O'Keefe.

1190-0306. Tell at least one characteristic of the following periods and correlate them with the artist and periods studied previously. Periods include: Egyptian, Rococo, Romantic, Realism, Abstract-Expressionism, Surrealism, Op, and Pop.

VISUAL ARTS COMPONENT LEVEL 9-12

COURSE TITLE	UNIT OF CREDIT	PREREQUISITE
PAINTING I (Core Option)	.5	Foundations I

VA PAINT I

SIS COURSE NUMBER: 1200
SIS CODE: AO

COURSE DESCRIPTION

Painting I is an extension of the Foundations I and II courses and contains instruction on basic techniques and skills relating to the use of watercolor and/or acrylics or oil paints. Painting may also include mixed media; e.g., collage and various combinations of painting materials. Higher level thinking skills and art criticism should be built into every objective taught. Competencies for each concept basic to this course will be assessed.

CORE STANDARDS OF THE COURSE

STANDARD 1200-01	**The students will develop skills vital to making art by demonstrating an understanding of basic color and drawing concepts. (Participant)**

OBJECTIVES

1200-0101. Use structural lines to define the planes or surfaces of objects.

1200-0102. Render the scale (or size relationship) of objects.

1200-0103. Create the illusion of form with a light source and areas of highlight, halftone, shadow edge, reflected light, and cast shadow.

1200-0104. Use lines, dots, shapes, and value to create the illusion of texture.

1200-0105. Control the basic properties of color (hue, value, and intensity) to enhance the mood, feeling, or idea of a painting.

1200-0106. Review the use of aerial perspective to create an illusion of depth such as:

a. Distant objects appear flatter and less detailed than do objects in the foreground.

b. The color of distant objects seems grayer and sometimes bluer than that of foreground objects.

1200-0107. Complete at least one transparent and one opaque painting.

1200-0108. Use elements and principles of art such as value, emphasis, and unity to enhance the quality of a painting.

STANDARD 1200-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by telling how painters use elements and principles of design in their art; by discussing the relationships among frames, paintings, and the environment; by discussing basic procedures and processes used in painting; and understanding the related vocabulary. (Observer/Listener)**

OBJECTIVES

1200-0201. Tell how painters relate parts of a picture.

1200-0202. Point out how artists use contrast to create a point of emphasis (a focal point).

1200-0203. Point out how artists use contrast between plain and detailed areas.

1200-0204. Tell how artists may control the dynamic or static qualities of a painting.

1200-0205. Describe ways in which artists use repetition of lines, shapes, textures, values, and colors to help unify a composition.

1200-0206. Discuss ways in which a frame should enhance a painting and a painting should influence a room.

1200-0207. Tell how painters:

a. Maintain painting equipment.

b. Use a palette.

c. Use mediums appropriate for the paint they have selected. (Compare various media of mediums available.)

d. Use sketches and studies to record their ideas and start a painting.

1200-0208. Define the following painting vocabulary:

transparent	wash	media
impasto	palette	dry brush
glaze	opaque	wet on wet

STANDARD 1200-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by discussing the design and formal qualities found in various art prints and identifying famous painters. (Critic)**

OBJECTIVES

1200-0301. Point out ways in which painters:

a. Adjust the placement and optical weight of objects to achieve balance.

b. Utilize psychological effects of colors.

(1) Pure colors are more dominant than gray colors.

(2) Cool colors can be mixed with warm colors to cool them; warm colors can be mixed with cool colors to warm them.

(3) Warm colors seem to advance and cool colors seem to recede.

c. Use complements to intensify the brilliance of one or both colors.

1200-0302. Discuss ways in which painters have dealt with the problems of opaque and translucent or transparent surfaces.

1200-0303. Compare the style of three artists famous for their painting skills. For example:

Jan Van Eyck	Rembrandt
Rubens	Monet
Cezanne	Picasso
LeConte Stewart (local)	Caravaggio
V. Douglas Snow (local)	Wyeth (contemporary)

VISUAL ARTS COMPONENT LEVEL 9-12

COURSE TITLE	UNIT OF CREDIT	PREREQUISITE
PRINTMAKING (Core Option)	.5	Foundations II

V A P R I N T

SIS COURSE NUMBER: 1210
SIS CODE: AO

COURSE DESCRIPTION

Printmaking is an extension of the Foundations I and II courses and includes processes such as silkscreen, etching, block print, and wood cut. Competencies for each of the basic concepts and skills will be assessed. Higher level thinking skills and art criticism should be built into every objective taught.

CORE STANDARDS OF THE COURSE

STANDARD 1210-01	**The students will develop skills vital to making art by creating a design for one of the printing processes, by using basic drawing concepts, and by following the steps required in one or more printmaking process. (Participant)**

Create an original design or select an appropriate model and then follow the sequence of steps necessary to produce either a silkscreen, intaglio, linoleum blockprint, woodcut, or relief print. The following objectives should be implemented as part of the students' print designs.

OBJECTIVES

1210-0101. Use structural lines to define the planes or surfaces of objects.

1210-0102. Render the scale (or size relationship) of objects.

1210-0103. Create the illusion of form with a light source and areas of light, shadow, and cast shadow.

1210-0104. Use linear perspective to create the illusion of depth.

1210-0105. Use lines to warp the surface and to describe the contour, the framework, and the parts of an object.

1210-0106. Create the illusion of texture.

1210-0107. Render objects that appear foreshortened.

1210-0108. Use contrast to create a point of emphasis (focal point).

STANDARD 1210-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by telling how printmakers use both design and formal qualities to increase the aesthetic quality of their prints and by defining a basic vocabulary. (Observer/Listener)**

OBJECTIVE

1210-0201. Point out ways in which printmakers have used the following objectives in their prints:

a. Use any of the elements to relate parts of a composition to each other.

b. Maintain variety with unity by using variations in the elements, using contrast between plain and detailed areas, and creating tension between planes.

c. Group shapes or forms to enhance the composition.

1210-0202. Define basic printmaking terms:

incise	brayer	acid bath
relief	gauge	ground
planographic process	burin	messo
intaglio	graver	tint
dry point	benchhook	burnisher
woodcut	engraving	etching plate
blockprint	etching	emboss

STANDARD 1210-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by discussing the composition, formal qualities of printmaking, and artists well known for their prints. (Critic)**

OBJECTIVES

1210-0301. Analyze ways in which the following objectives have been used by printmakers:

a. Create the illusion of movement in a print.

b. Use negative and positive space to produce a more interesting composition.

c. Use related, contrasting, and neutral color schemes to affect the mood or feeling of a print.

d. Create moods or feelings in a print with value keys.

e. Organize space both formally and informally.

1210-0302. Name at least three artists famous for their printmaking skills. For example:

Rembrandt	A. Durer
F. Goya	W. Blake
H. Daumier	A. Warhol
Toulouse Lautrec	Moishe Smith
Hokusai	Baskin

1210-0303. Discuss the role of printmaker artists in the history of art.

VISUAL ARTS COMPONENT LEVEL 9-12

COURSE TITLE	UNIT OF CREDIT	PREREQUISITE
Commercial Art I (Core Option)	.5	Foundations I

VA COMART I

SIS COURSE NUMBER: 1220
SIS CODE: AO

COURSE DESCRIPTION

Commercial Art I is an extension of the Foundations I and II courses and contains instruction on basic techniques and skills relating to lettering, layout, illustration, and mechanicals. Higher level thinking skills and art criticism should be built into every objective taught. Competencies for each concept basic to this course will be assessed.

CORE STANDARDS OF THE COURSE

STANDARD 1220-01	**The students will develop skills vital to making art by using a variety of painting techniques, media, concepts, and tools in creating a commercial art design. (Participant)**

OBJECTIVES

1220-0101. Create the illusion of form.

1220-0102. Create the illusion of texture.

1220-0103. Create a point of emphasis in a logo, layout, or other commercial art work.

1220-0104. Create a mechanical that indicates the printing of two colors.

1220-0105. Control positive and negative space to produce a more interesting layout or composition.

1220-0106. Use a proportion calculator to indicate the enlargement or the reduction of type, a photograph, or an illustration.

1220-0107. Use a pica ruler to specify the length of a given amount of type.

1220-0108. Use the following procedures for one or more assignments.

a. Use thumbnail sketches to visualize several solutions.

b. Select one solution from the sketches.

c. Choose, "spec," and/or develop lettering.

d. Complete a finished layout or product.

1220-0109. Extend parts of an object beyond the boundaries of a picture plane; e.g., bleeding illustrations or photographs off the edge of the paper.

1220-0110. Select media, tools, and materials appropriate to the task.

1220-0111. Create a design where shape, color, letters, etc., are used in unified relationships within the composition.

STANDARD 1220-02	**The students will develop observation skills vital to looking at and discussing aesthetic form by recognizing when basic design elements are effectively used in commercial art. (Observer/Listener)**

OBJECTIVES

1220-0201. Tell how artists control optical weight in a product or layout.

1220-0202. Point out ways in which commercial artists have organized space formally, informally, or a combination of both.

1220-0203. Point out ways in which commercial artists create unity in their work.

1220-0204. Point out ways in which commercial artists maintain variety with unity.

1220-0205. Tell how squares, circles, triangles, and their variations are used in alphabets, logos, and other commercial designs.

1220-0206. Tell how commercial artists repeat letters, shapes, or blocks of copy in a layout or composition.

1220-0207. Discuss how commercial artists create the illusion of movement in a layout or composition by repeating shapes or colors.

1220-0208. Discuss how the tasteful use of color, value, shape, or texture in a design can improve its sales impact on a potential customer.

STANDARD 1220-03	**The students will develop skills vital to analyzing and evaluating works of art and studying the artists who produced them by identifying well-designed commercial art and printing processes (and their characteristics); by describing a variety of commercial art vocations; and by telling how commercial artists use propaganda techniques. (Critic)**

OBJECTIVES

1220-0301. Describe the use of eye movement in a layout or commercial art product.

1220-0302. Compare a variety of printing processes such as letterpress or relief printing, offset lithography, photo gravure or intaglio, silkscreen, steel die or copperplate engraving, and embossing printing processes.

1220-0303. Compare graphic processes such as paste-up, stat camera, stripping, color overlays, and typesetting.

1220-0304. From the following list, discuss the job requirements, characteristics, and responsibilities of five professions.

illustrator
fashion illustrator
mechanical illustrator
cartoonist
sign painter
architectural renderer
full color illustrator
calligrapher
production artist
industrial designer
set designer
photographer
layout artist
product designer
animator
story board artist
textile designer
TV producer
advertising designer

1220-0305. Describe ways in which neatness and craftsmanship affect the acceptance of a product by the client.

1220-0306. Identify three or more propaganda techniques that might be used to influence the purchase of commercial products.

1220-0307. Compare theories of color in light and color in pigment. Discuss their appropriate uses in commercial art.

1220-0308. Analyze the effects that budget, media, audience, competition, etc., have on commercial art production.

1220-0309. Discuss the importance of the portfolio in the artist/client relationship.